

K-6 Music Scope and Sequence Chart

Understanding and Skill development is seldom on grade level for a class or for individuals within a class. Below are the suggested target understandings and skills for each grade level. Connecting is not charted developmentally and Singing and Playing have been given separate columns. If you find that your students are not performing at the indicated level, then review as many of the skills and related understandings contained in the levels above as necessary to bring them to grade level ability.

	SINGING	PLAYING	CREATING	LISTENING
K	Simple songs and singing games Natural voice with clear diction	Basic beat w/body percussion Basic beat w/ unpitched percussion	Create patterns for patting basic beat; e.g., sequence 4 body parts of children's choice and change every 8 beats; try changing every 4 beats; change body parts. Sing two-note responses (so, mi) matching pitch & interval; e.g., teacher sings a question and the student response by improvising a so/mi answer to the question.	Respond to beat and rhythm. Respond to expressive qualities (loud/soft, fast/slow). Develop "inner hearing" (feeling) for beat. Respond to simple textural differences (many/few).
1	Folk and traditional songs Pitch and interval skills	Strong and weak beats Simple metric patterns	Create strong-beat/weak-beat percussion patterns; e.g., create a sequence of four phrases where the students clap on beat 1 and pat a body part on beats 2, 3 & 4; repeat the sequence; change the sequence. Sing three-note response (so, mi, la) to match pitch & interval; e.g., teacher sings a question and the student response by improvising a so, mi, la answer to the question.	Recognize vocal timbres (familiar people). Respond to thematic or story music. Develop "inner hearing" (feeling) for beat. Identify sound sources (environment)
2	Echo or call and response songs Supported sound alone or w/a group	Simple rhythmic ostinatos Phrase length patterns	Introduce divided beat into a basic beat sequence; e.g., have children create a hand jive to a known song where the actions require a divided beat on count three: □ pat, clap, pat-pat, clap. Create call and response phrases matching pitch, interval and rhythm; e.g. have children create a standard call on a school theme: □ □ "What's your fav-rite sub-ject?"- have students improvise their answers in turn.	Respond to metric beat groupings. Echo/call and response patterns (rhythm and melody). Develop sensitivity in group performance. Identify instrumental tone color in family groups.
3	Variety of songs including multicultural Melodic ostinatos, partner songs, rounds	Patterns in ensemble playing (linear) Layered rhythmic patterns (vertical)	Play rhythm patterns of the students' creation; e.g., working with 4-beat patterns have each student create their own rhythm pattern; group four different patterns into a sequence; play the sequence using body percussion or unpitched percussion instruments; repeat the sequence; change the sequence. Sing simple vocal ostinati to harmonically accompany a folk or traditional song; e.g., have students select a simple familiar song and create their own ostinato (guided creations, melody & lyrics) to harmonically accompany the song.	Respond to simple compositional forms (AB, ABA, ABACADA). Respond to the occurrence of chord changes. Identify specific instrumental tone colors. Expression of music mood changes.
4	Extended repertoire of styles and cultures Counter melodies and descants	Melodic instruments introductions Echo/call & response melodic phrases	Introduce the concept of rhythmic texture in body percussion or instrumental playing; e.g., have students create two separate 4-bar rhythm sequences in the same meter and play them together. Introduce the concept of tonal center in vocal or instrumental melodies; e.g., have the students create a simple 8-bar melody (guided creation) that begins and ends on "do".	Recognize and respond to tonal center. Differentiate characteristics of band and orchestra instrumental sound. Identify contrasting and repeating musical phrases. Compare musical elements and tone colors from diverse cultures.
5	Differentiate chest and head voice Control phrasing and articulation	Simple harmonic instruments (autoharp) Accompaniment of solo or group singing	Introduce theme and variation in vocal or instrumental music; e.g., have students begin with a familiar song in which they select a phrase or cadence from which they will create a variation of the melody, rhythm, meter, or lyrics. Create simple accompaniment for a familiar folk or traditional song; e.g., select a familiar 2-chord song and create accompaniment rhythm patterns on any harmonic/melodic instruments the students have been working with in class; try playing 2 different instruments together such as recorder & auto harp; try adding one or a few unpitched percussion instruments for texture.	Identify the elements that create texture/harmony. Identify theme and variation. Identify specific metric patterns (time signatures). Identify different vocal timbres/range.
6	Qualities of major and minor modes Parallel harmony in 2 or 3 part songs	Playing of 3 or more chord accompaniments Singing and playing at the same time	Introduce the musical concept of style and the elements that generate stylistic differences; e.g., take a known song and make a new arrangement of the song (folk to rock), changing the beat, accents, tempo, and other expressive qualities of the music. Create a simple accompaniment for a familiar three-chord folk song; e.g., create rhythm/strum patterns, riffs, interludes or improvisations to create interest and musical individuality.	Identify chordal/textural harmonies (monophonic, homophonic, polyphonic). Identify the elements of style. Identify major and minor tonalities. Identify the elements of compositional genre (opera, symphony, musical theatre, etc.).